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## THE MEANING OF INSTRUMENTAL MUSIC.

"I AM convinced that every composer writes, not merely notes in a given key, a given *tempo*, a given rhythm, but, on the contrary, encloses a mood of the soul—that is, a programme in his composition—in the rational hope that the interpreter and hearer may apprehend it." This interesting and suggestive sentence occurs in Anton Rubinstein's recently published "Music and Its Masters." It is the latest utterance on the much-vexed and often debated question of the meaning of instrumental music. At first sight it would seem to be somewhat exaggerated. The idea of every composer enclosing a programme in his composition sounds indeed strange. Supposing you admit it in the case, say, of Beethoven and Schumann, what about Brown or Smith? Why, the first two composers named were men of strong emotions and poetical imagination, and they make you feel their moods, and in some cases possibly divine their programmes. Brown and Smith may have programmes and moods, but of such a low order that the music is weak and without character; but for all that the process of creation may be similar. Or perhaps it would be more reasonable to suppose that by "every composer," Rubinstein means every composer worthy of the name, or, in other words, the best composers. Anyhow, the fact that his statement includes rather than excludes deserves note.

The latter part of his sentence is, perhaps, the one most likely to provoke discussion. From the sentence itself, and also from the context, Rubinstein seems to infer that the mood in the music suggests the programme; that the interpreter must grasp the meaning of the programme and convey it to his hearers. On what dangerous ground does Rubinstein tread here! He seems to have come so near settling the question of the meaning of instrumental music, and yet he has not quite succeeded. Let us take, for instance, Beethoven's *Sonata appassionata*, in which each of the movements represents a mood. Some pictures in the composer's mind evidently suggested those moods. For this assertion Beethoven himself is our authority. Now from those moods is it possible to restore those pictures? That question Rubinstein would seem to answer in the affirmative. One cannot but admire the

man who feels the music of the great masters with such intensity that he not only imagines he has caught a sight of the pictures which inspired the composers, but believes he can give a sight of the same to his hearers. A truly happy state of mind, but one to which few could attain. It is just because so few can reach that state of exaltation that Rubinstein's *dictum* concerning instrumental music will not be generally accepted. For him it is right enough. His statement that music has a meaning (emotional, and something besides) is, however, a strong attack on that convenient but most unsatisfactory division of music into abstract music and that on a poetical basis. There may be abstract music, but it is not the highest style of music. It may be logical in form and contain attractive melody and pleasing colour, but if it lack emotional meaning it profiteth little. The division just mentioned is bad enough, but it seems to us still worse to mark off certain classical composers as representing abstract music, and the modern so-called romantic composers as representing that on a poetical basis. The old masters Bach and Mozart had their moods and most probably their programmes. They did not talk much about their art, and the latter apparently was satisfied with the fact that he did compose, without troubling about the way in which it was accomplished. Of Schubert, again, one of the most romantic of composers, no observations on the art of composing are recorded. From a few scattered remarks made by Beethoven to Ries, from a few passages of Schumann, and from Berlioz's given moods and given programmes, one is apt, we think, to imagine that with the advent of the nineteenth century composers became tone-poets, and that they took a new view of musical art. There is, it would seem, one special reason why this idea prevails. In listening to the music of Bach and Mozart, the formal structure, the marked cadences, the constant repetition of antiquated figures, disturb us and prevent us from seizing directly the spirit of the music; the accidental strikes us more than the essential. Their music is in many respects so different from that of the present day that the body hides the soul.

In conclusion, let us once more refer to the sentence quoted at the beginning, not as perfect, but as one remarkable for its catholicity and earnestness.

## EBENEZER PROUT'S "FUGUE."

BY CHARLES W. PEARCE, MUS.DOC. CANTAB.

## FIRST NOTICE.

IT is no disparagement of the earlier volumes of this series of text-books to say that the present treatise is the best which has yet appeared. Mr. Prout's theoretical works are progressive in more senses than one; in all probability he has not even now reached the climax of his literary *crescendo*. Like its predecessors, however, this volume on Fugue is written throughout upon identically the same plan which the author has all along successfully adopted and conscientiously adhered to, viz., to instruct and guide the student in his "daily round and common task" of Musical Composition, not only showing him how to construct his exercises by the help of well-digested rules and suggestions expressed in the clearest language possible, but also at the same time aiding him analytically by full and exhaustive descriptions and illustrations of the general practice of the great composers in the particular branch of the art he is dealing with.

Mr. Prout has hitherto proved himself to be no faddist; nor does he become one in the book under notice. Having therefore no eccentric views of his own to ventilate, he does not appear in that way as a radical reformer claiming to be the founder of a new School of Fugal Composition in which he can promise better results than those attained by classical writers. Nothing of the kind. He tells us in his Preface that "he started with the axiom, which few will be bold enough to dispute, that Bach's fugues are the finest in existence, and that whatever Bach does *systematically*, and not merely exceptionally, is the correct thing for the student to do. He therefore first put into open score and carefully analysed the whole of the forty-eight fugues in the 'Wohltemperirtes Clavier.' He next examined every fugue, vocal and instrumental, to be found in the forty volumes of Bach's works published by the Bach-Gesellschaft, making notes of all points of importance. But he did not confine his attention to Bach. He examined probably at least a thousand fugues, including all those by Handel, Mozart, Beethoven, Mendelssohn, and Schumann, besides a large number by other writers of more or less eminence, to find out what had been actually done by the greatest masters of our art." As the outcome of all this painstaking research, he informs us that "there is probably no branch of musical composition in which theory is more widely, one might almost say hopelessly, at variance with practice than in that which forms the subject of the present volume." Accordingly, it is not his object to show us a "more excellent way" than the path in which trod J. S. Bach and the other writers named above, but by virtue of his extensive score-reading and analysis he is able to point out certain fallacies in the traditions of the elder theorists, who in their learned treatises have somewhat gone against the general practice of the masters by teaching students to observe the commandments of men in every way less gifted than those great ones who by their unrivalled triumphs in this department of their art have made Fugue what it really is. "The further his researches extended," says our author, "the deeper became his conviction of the necessity of placing the laws of fugal construction on an altogether different basis from that hitherto adopted." Hence we see plainly that Mr. Prout's main object in writing this book was to brush away the cobwebs accumulated by generations of mere theorists, and by this means to let in the daylight upon careful and observant Fugal study by analytically exhibiting in their own unveiled glory the greatest masterpieces attainable, in order that future composers may have their pathway cleared of

useless and unnecessary obstacles and misrepresentations, by getting their attention solely directed to the intelligent contemplation of matchless art-models—living realities from which they are far more likely to catch the inspiration of constructive ingenuity than ever they could from the dreary school-boy system of learning by rote so many cut-and-dried rules more or less of doubtful authenticity and of uncertain application.

A book written on such a sound and broad educational basis ought on its own merits to excite the admiration and command the earnest attention of all truly conservative musicians who appreciate the value of good fugal writing. After a careful perusal of Mr. Prout's latest treatise, it is not too much to predict that it *will* win a sympathetic reception at their hands. For a musical conservative (in the best sense of the term, *i.e.*, in contradistinction to a visionary revolutionist "blown about by every blast of vain doctrine" and idle self-conceit) ought to mean one who like our author is prepared to firmly maintain as articles of his artistic creed, principles deduced from long and close observance of the systematic practice of the best masters. Methods of applying these principles may indeed with such a mind vary from time to time, or be expanded, or even added to by the daily experience derived from the natural development of the art, without any sacrifice of that true conservative spirit which is (or ought to be) in sympathy with all modern thought likely to induce healthy and necessary artistic progress.

But there is quite another kind of musical conservatism abroad, the partisans of which will (Mr. Prout fears) "be horrified by a good deal to be found in this book." By an "old-fashioned conservative"—this is the term made use of—he means a person who has learned a fixed code of rules in the days of his youth, which he is ever ready in his riper years to repeat with parrot-like accuracy, without taking the trouble to ascertain how far such arbitrary laws may govern the actual compositions of the very masters he himself professedly reverences. Such a one, when any discrepancy between mere theoretical precept and actual artistic practice may be pointed out to him, is at once prepared either with an apology for the great master's alleged lawlessness, or with a shower of abuse poured forth with much show of dogmatic self-assertion both on the composer and the thing composed. All that such a person may be said to "conserve" is his own opinion, and Mr. Prout makes it his special mission to prove to the musical world (if any proof were needed) the utter folly and worthlessness of such a conviction. "When we find," he says, "a distinguished theorist like André saying that Bach is not a good model because he allows himself too many exceptions, and are informed that one of the principal German teachers of counterpoint is in the habit of telling his pupils that there is not a single correctly written fugue among Bach's 'Forty-Eight,' surely it is high time that an earnest protest were entered against a system of teaching which places in a kind of 'Index Expurgatorius' the works of the greatest fugue writer that the world has ever seen." So much for old-fashioned German conservatism; but, if we may judge by Mr. Prout's severe criticism of the way in which musical examinations are sometimes conducted in this country, it would appear that the class of old-fashioned self-assertive theorists just described may not be wholly unknown in the English academic music-world. It will be our duty to call attention to these strictures, as they occur again and again in the course of the book itself, although it is quite outside the province of the present article to discuss them. Evidently Mr. Prout feels strongly on this matter, or he would not so often

recur to it; and, moreover, his high position both as an Academical and University Examiner in music manifestly gives him the right to express a decided opinion upon a subject with which he has so intimate an acquaintance.

And now to speak more minutely of the contents of the book itself. The two chief points, amongst many others, which distinguish it from any one of its English predecessors written upon the same subject are:—

1. The simplification of the principles which govern the relation between Fugal Subject and Answer.
2. The classification of all properly and systematically constructed Fugues under the one comprehensive art-design commonly known as "Ternary Form," which may be thus epitomised:—
  - (a) *First Section*.—Exposition (and Counter-Exposition, if there be one) in Tonic and Dominant Keys only.
  - (b) *Middle Section*.—Modulating Episodes and Theme-Entries in more or less Related Keys.
  - (c) *Final Section*.—Return of Subject and Answer in Tonic and Dominant Keys.

Mr. Prout disclaims entire originality for both these points of difference. He attributes the honour in the first case to Mr. James Higgs in the following gracefully expressed sentences, which we quote from the Preface:—"To Mr. Higgs we owe the clearest exposition yet written of the important matter of fugal answer; and though it will be seen that the rules given in this volume differ in several material respects from those in the 'Primer,' the author frankly confesses that it was Mr. Higgs who first put him on the right track." And again, "It would be dishonest not to acknowledge the assistance derived from this little work, which, indeed, it would be impossible for any later writer on the same subject to ignore." *Palman qui meruit ferat*: hundreds of other musicians, including the present writer, would doubtless acknowledge a like obligation to Mr. Higgs.

The credit of the first discovery that a fugue is written in ternary form is ascribed by the author to Dr. H. Riemann, who pointed it out in his analysis of Bach's "Forty-Eight," although in the present volume the original idea of such formal classification is somewhat differently expanded.

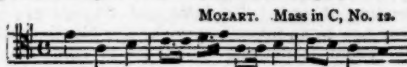
Chapter I. introduces the requisite preliminary knowledge, briefly but clearly explaining what a Fugue is in the abstract, and then going on to distinguish between double and triple fugues, and those vocal fugues with an instrumental accompaniment, in which of course the orchestra precludes the first entry of the subject from being heard in single notes. Then we are shown how Fugue differs from Canon (which was treated of in the last volume of the series), and after this, the names applied to the different parts of a fugue are in turn explained in Mr. Prout's now well-known style. There are, however, a few points in this first chapter which strike us as being more or less fresh and novel. By far the most important of these is the statement that "occasionally we find the answer in the subdominant instead of the dominant;" but as we shall have to deal with this more fully when we come to speak of Chapter III., we will now do no more than call attention to it as constituting one of the most original features of the new book. The Ternary Form classification has already been alluded to as something new to English readers; but Mr. Prout's keenly observant eye has detected that pedal points may occasionally (as in No. 11 of the second part of the "Forty-Eight") occur in the middle section, and that a stretto is by no means the indispensable factor in fugue construction it is very often supposed to be. The difference

between Strict and Free Fugues is stated to be a distinction drawn by the old theorists—the former being a fugue "which either contained no episodes at all, or in which the material of the episodes was entirely drawn from the subject or counter-subject;" the latter having its episodes chiefly constructed on matter unconnected with these two leading themes. *Fughetta* and *Fugato* are terms tolerably new to an introductory chapter like the present; but Mr. Prout is nothing unless he is complete. His summary of the general description of a fugue deserves quotation: "There is probably hardly any other form of composition in which there is so much room for variation of detail as the fugue. Beyond the fact that all fugues contain an exposition, a middle section, and a final section, there is little or nothing that they necessarily have in common. The one point to realise is that a fugue should be, so to speak, an *organic growth*, the materials of which are to be developed mainly from the subject and its accompanying counterpoints."

Chapter II. treats of the essential features of the subject of a Fugue, wisely stating at the outset that "it is by no means every melody that is adapted for fugal treatment, it being no more possible to make a really good fugue on a bad subject than it would be to make a really good coat out of rotten cloth." A good subject is then shown to necessarily require clear tonality; that it must be a complete musical phrase, which should be well defined, not too long, nor too extensive in its melodic range, even for instrumental use, and having a proper cadential effect at its end. Then again, it must be contrapuntal in character—and here Mr. Prout amusingly imagines how difficult it would be to write a fugue upon such a subject as the initial melody of the slow movement in Beethoven's Second Symphony in D, or that of the *Adagio* in his first Sonata in F minor, Op. 2, No. 1, on account of the continuity of both themes being so much "cut up by middle cadences." The advisability of adapting a subject for stretto when first writing it is, of course, dwelt upon, and the last point of importance mentioned in this chapter is the necessity of *distinctive character* in a subject for fugal treatment. Some excellent hints are given for determining the last note of a subject when analysing a fugue; not without reason when we consider that three different text-books give three different lengths for the subject of the C sharp major fugue in Part II. of the "Forty-Eight"! With the concluding words of this chapter we can scarcely agree: the student "need not trouble himself much about originality [in the invention of a fugue subject]; all the best melodic and harmonic combinations for fugue subjects have been so frequently employed that novelty in the subject is now hardly possible. In modern fugues originality (if it exists at all) is to be looked for in the treatment of the materials rather than in the materials themselves." We confess this is rather hard upon the fugue-writers of the future. Some intending aspirants for distinction in this department of musical art might feel disposed to close the book at this point and say *Cui bono*? If there is a detestable thing in music it is a trite fugue subject, and we believe that originality in this direction is to a limited extent still possible. Mr. Prout, however, has been reading so many fugues lately that he may well be forgiven for assuming that the fountain of fugal subject-matter has somewhat run dry. The illustrations to this chapter have certainly been selected with the utmost care; evidently the writer had a much larger number originally set apart for this purpose, and those which appear in the text reflect great credit upon his choice. They are by no means confined to Bach; we find numerous examples by Handel, Mozart, and Mendelssohn, and one or two by



Schumann, Beethoven, and Rubinstein. The important question of how to decide the tonality of a fugal subject is most conclusively disposed of by means of these copious illustrations, especially in such cases of doubtful tonality in which the subject might be equally well considered as being either major or minor, as for example,



a phrase which by itself may be regarded either as beginning in C major or A minor, and ending in G major or E minor. The not unusual incidental or middle modulations to the subdominant key for a major subject, and to the relative major for a minor subject, are duly noticed and illustrated; and we also have an interesting series of examples showing that a subject may have any degree of the scale for its initial note. Altogether, it seems impossible to discover any information concerning a fugal subject which has been omitted in this chapter, save perhaps what would have been the somewhat unnecessary mention and definition of such useless old Italian terms as *Andamento*, *Attacco*, and *Soggetto*.

The important and difficult matter of how to properly answer a fugal subject has been spread over two long chapters of the book, in which it has been dealt with most exhaustively, and with extreme minuteness of detail. Chapter III. deals with the answer to a subject which begins and ends in the key of the tonic, but which may have some intermediate modulation. It is in these two chapters that the chief *newness* of the book consists, because the rules therein given are "not taken from existing treatises, but deduced from the works of the great masters themselves," for "unfortunately, there is hardly any point on which the rules given in the older text-books differ so widely from the practice of the greatest composers" as in this matter of fugal answer. As this is the part of Mr. Prout's book which will doubtless evoke the greatest amount of hostile criticism from his "old-fashioned conservative" opponents, it will be well for us to examine very closely the deductions he gives as the result of his recent and extensive researches. These are set forth in the form of rules, which we will now quote and number for the sake of future reference. Avoiding any notice of common points of agreement with older text-books, the following may be said to be new:—

RULE I.—Whenever a subject in a minor key ends on the third of the tonic, the answer may end on either the major or minor third of the dominant, as may be preferred.

RULE II.—Whenever, in a subject which ends in the key of the tonic, particular prominence is given to dominant harmony, especially near the beginning of the subject, the answer may be in the subdominant key in order to conform to the important general principle that dominant harmony in the subject should be replied to by tonic harmony in the answer.

RULE III.—If a subject commence with the leap from tonic to dominant, and the following note is not a note of the tonic chord, a tonal answer is generally, though not invariably, preferable; but if at least the first three notes of the subject are all notes of the tonic chord, provided that no modulation takes place to the key of the dominant, the answer may be either real or tonal.

RULE IV.—Though frequently expedient, and even preferable, a tonal answer is never absolutely necessary for any subject which does not modulate between the keys of the tonic and dominant. A merely incidental modulation to the dominant does not necessitate a tonal answer.

Before proceeding to investigate the merits of the mass of evidence brought forward by our author in support of his case, it is highly important that we should be again reminded that he does not say to his readers, "I, Ebenezer Prout, lay down these new rules for the guidance of future fugal-writers upon my own authority." Quite the contrary: they are the laws which governed the procedure not only of Bach, but of *all* the most famous fuguists for nearly the last two centuries, and are therefore—at least in their observance—hoary with age, and intensely fruitful in their practical results.

RULE I. is supported by the authority of the answer to Fugue 46 in Bach's "Forty-Eight" by the chorus "Quam olim Abraham" in Mozart's "Requiem," and by No. 26 in Clementi's "Gradus ad Parnassum." The practical usefulness of this rule can be seen at a glance from these three examples alone, although many others might be quoted. By means of the *major* third of the Dominant answering the *minor* third of the Tonic, a *codetta* is rendered unnecessary, because the Tonic key can be immediately regained *through its own leading note*, which is, of course, the *major* third of the Dominant key.

RULE II. is, to us at least, absolutely new; and considering the number of *well-known* examples quoted in support of its deduction, we can only marvel that no former theorist seems to have taken any account of it. It is a familiar fact that a subject which begins and remains throughout in the key of the dominant is answered throughout in the key of the tonic, the answer being a fourth above or a fifth below, instead of its usual interval of a fifth above or a fourth below. By an extension of this relation of subject and answer, it is sometimes found that when the subject is in the tonic, the answer is in the subdominant instead of the dominant. Many organists will be surprised to find that this is the case with the fugue in Bach's well-known organ Toccata in D minor, with his Fugue in C for the same instrument (Peters' Edition, Vol. IV., No. 1), and although not shown so clearly—on account of the accompanying harmony—with his D minor Fugue (Peters' Edition, Vol. III., No. 4). Other well-known examples are quoted from Bach's "Art of Fugue," No. 10; from a fugue in his Suite for orchestra, in D; from the grand chorus, "Draw the Tear," in Handel's *Solomon*; from the fugue in Beethoven's Quartet, Op. 131; and from Schumann's Fughetta, Op. 126, No. 2. Sometimes, too, in the *exposition* of a fugue, the first answer will be in the key of the dominant, and the second in the key of the subdominant. Examples of such treatment are to be met with in Bach's cantata, "Es wartet Alles auf Dich," and Schumann's "Neujahrslied." Even old Buxtehude knew how to write subdominant answers to subjects for which "conservatives" would demand tonal dominant answers (see pp. 46 and 47). But even he was perhaps, according to their views, not a *strict* fugue writer! As with all Mr. Prout's illustrations, many more of the same kind might be quoted if necessary. When is an answer in the subdominant desirable? The rule itself furnishes a reply to this query—whenever, in the subject, prominence is given to the notes of the dominant harmony, an answer in the subdominant key will enable us to carry out the important principle that dominant harmony should be answered by tonic, and also help us to avoid the introduction of super-tonic harmony—a foreign element—into the answer. All this would seem reasonable enough if Mr. Prout had laid down such a rule upon his own responsibility unsupported by the practice of the masters; but he goes on, by way of affording additional evidence of its authenticity, to show that whole subjects may be sometimes in the subdominant key, in which case the answer will be in the



key of the tonic. The middle subject, "Omnipotent to plague or bless," of the fine chorus, "O God, behold our sore distress," in Handel's *Jephtha*, and a subject, "With Nature's mother wit," similarly placed in the chorus, "At last divine Cecilia came," in the same composer's *Alexander's Feast*, are quoted as examples.

After this, who will venture to assert that Mr. Prout has not proved his case? "Old-fashioned conservatives" may wriggle and endeavour to argue that none of the above-mentioned fugues are *strict*, and that therefore Rule II. falls to the ground; but it is manifest that such reasoning must place the number of "strict" fugues considerably in the minority, and we need hardly remind them that rules are generally framed to meet the *majority* of cases.

Rule III. is somewhat in opposition to the time-honoured statute respecting tonal answer that, "if a subject leaps from tonic to dominant, either direct or through the third of the tonic, the answer must be tonal." Mr. Prout remarks, "this is a good rule enough, if it were only observed; but, as we shall proceed to show, the great masters, from Bach and Handel downwards, 'drive a coach and four through it' continually. If we wish to conform to their practice, we shall have to modify this rule very considerably." His comments upon the established rule of answering tonic by dominant are most clearly put, and are likely to be of the utmost use to students, for, as he truly says, "there is no mistake which students are more apt to make in beginning to write tonal answers than to answer dominant by tonic every time these notes occur." Mr. Higgs was one of the first English authors to point out exceptions to the old rule just quoted; but Mr. Prout multiplies these exceptions to such an enormous extent that from them he is amply justified in deducing his new Rule III. given above. Space will not permit of our noticing many of his admirably selected quotations in support of his rule, but they are not confined to Bach; even Cherubini, Clementi, and Padre Martini are made to yield their testimony—not in the shape of arbitrary rules, but of examples culled from their living musical works—to the truth of this revised law of Mr. Prout's.

Rule IV. is in direct opposition to the old text-books, which say that "when the subject begins on the dominant and leaps to the tonic the answer *must* begin on the tonic and leap to the dominant. This is *absolute*." A curious proof of how far Bach respected this rule will be found in the Exposition of his Organ Fugue in A (Peters' Edition, Vol. II., No. 3): although his first answer is tonal, the second (still forming part of the Exposition, in which strictness is expected) is *real*. But then perhaps even this fugue is not a strict one, the "old-fashioned conservatives" will argue! Chapter III. ends with a solemn warning to students couched in the following terms: "This book is not written as a 'cram' for examinations; and although all the rules given in the present chapter are founded upon the practice of the great masters and enforced by their example, yet in the present condition of musical examinations, any student who attempts to carry into practice the principles here given will almost inevitably be 'ploughed.' The old theorists mostly follow one another blindly, like a flock of sheep through a hedge; and examiners in general adhere to the musty rules of two hundred years ago, taking little or no account of the progress made by music since that time. The old rules have therefore been in all cases given in this chapter, and those who are going up for examination had better adhere to them until examiners become more enlightened and liberal. Our object in this, as in the other volumes of this series, has

been to found our teaching on the practice of the great composers who have brought our art to its present state of advancement; but Bach himself breaks far too many of the antiquated rules to have had much chance of passing, had he gone up for a Doctor's degree at one of our universities."

(To be continued.)

## STUDIES IN MODERN OPERA.

A COURSE OF LECTURES DELIVERED IN THE PHILOSOPHICAL INSTITUTION, EDINBURGH.

BY FRANKLIN PETERSON.

NO. I.—INTRODUCTION.—A GENERAL VIEW OF THE HISTORY OF OPERA.

(Continued from page 52.)

THE next period is less definite and covers very large and varied ground, in many parts of which great work was done. Most of this good work was done on wrong lines, and, in spite of its positive excellence, can only be conditionally praised—its glories make us blush the more for its shame. That such surpassing music as *Don Giovanni* contains should be squandered on an immoral, stupid, and incoherent plot; that the even less intelligible story of the *Magic Flute* should be decked in such gorgeous attire; that *Euryanthe* and *Rosamunde* lie unused on Europe's music shelves, ruined by their librettos—is as sad as it is true.

For general purposes, this third period may be considered as embracing four different developments. The first is that of the Italian school—a legitimate consequence of the tendency to worship vocalisation rather than embodiment of words in music. The Italians raised an altar to the voice, and, that she might alone be worshipped, they threw down all other altars; that her beauty might be unrivalled they emptied the temple of all other ornament. And there she is to this day. Her youth is gone. She is still graceful, and constant attention has kept her skin soft and white; care has passed her by without leaving wrinkles on her forehead. No nobility is there, nor broad, thoughtful, furrowed brow; only vacuity, flabbiness—a Venus grown foolish, old, and stout. After her birth, the dawn of her beauty grew rosier till the earlier works of Cimarosa prepared the way for *Idomeneo*, and we all bow to Venus Victrix in *Don Giovanni* and *Figaro*. That was when the light-hearted and thoughtless Mozart flirted with her. She was still fascinating when *Il Barbiere* was written; and some remnant of girlish grace can be seen in three or four out of the hundred odd operas written by Bellini and Donizetti. A more serious and wistful look comes into her eyes when Verdi woos her, and *Trovatore* and *Traviata* show signs of a desire to do worthier work, as *Aida* shows powerlessness to atone for a misspent youth. For one supreme moment she was transfigured when the god kissed her in *Otello*, and now she has seen his face and must die.

The second, third, and fourth developments are unlike the first in that they are all more or less spontaneous, and their influence is more lateral than direct.

The second is that of Mozart. His genius was so great that it soared above and beyond the false lines on which he worked, and did great service for the true. To a wealth of melody which has never been approached among the melody-making Italians, and seldom among his countrymen, he joined unerring skill in orchestration and true feeling for effect. And in his own extravagant and thoughtless way he squandered his riches on the

most unworthy objects. Bravura singers, needy theatre-directors, the godless Don Juan, the sentimental and inane Don Ottavio, only need to ask to have abundance of wealth heaped on their unworthy and ungrateful heads; while Cherubino, Zerlina, Papageno, and many others, live for ever in a supernatural region where, in innocence, all naughtiness is unmentionable and only pretty piquancy is to be seen.

The third development is that of Beethoven. Once in his life he turned to opera, and a notable experiment it was. Nothing immoral for this Titan, who was so intolerant of everything which did not come up to his standard. Nothing less worthy than a faithful wife labouring to save the life of her husband will suit his ideas. There is no scenic effect in *Fidelio*, few characters, only one striking scene, and yet above all the turbulence and strife of opera composers and opera schools it rises—one peak—not like the sonatas and symphonies, a gigantic range, wooded at the base, gradual in ascent, with many pleasant groves and sunny meadows, and lending mutual support and company, but sheer up like the Jungfrau, snow-white, with its head towering above the clouds in the sunshine—alone.

The fourth development is that of Weber, and brings us down to the period at which we left the consideration of Gluck's school. Weber saw great gain to be won by making plots more romantic, and laying the scenes nearer home. His opera has very happily been called "dramatised Volkslied." In *Der Freischütz*, his most important contribution to opera development, everything is thoroughly German. German drinking, German love-making, German "Wappenschau," German superstition, and the Wild Count's Chase. If the devil's agent, Caspar, receives his due rather suddenly, and certainly with no fairness, and if the devil himself is defrauded—apparently by a meddling old hermit—still even that is sentimental Teutonism, and, managed in a more skilful way, will save *Tannhäuser* and *Faust*. By Weber's side we must place Spohr and Marschner—two very successful romantic opera writers.

A curious experiment was made by Music at this time. Desirous of seeing how far a cosmopolitan opera school could be realised, she chose a son of the most adaptable type—one who could easily assimilate any style. She called him Meyerbeer, and lavished good fortune on him that no bar from without to the success of her experiment need be dreaded. She set him down, after some desultory studies, in the circle of the Abbé Vogler—a very strict teacher, and gave him Weber as a close companion. When she was satisfied that he had a good foundation laid, she drove him to Italy. After four years she turned the apples of success to Dead Sea fruit in his mouth, and he fled back to Germany and then to Paris to the Grand Opera school. The experiment was not a success *absolutely*, but Meyerbeer's operas prepared the way for the modern music drama of Wagner.

Wagner—whose Music Drama will occupy the most important place in the following articles—thought out the ethics of the subject for himself, and worked after a conscious ideal, as Peri and Gluck did before him; and, stated shortly, the ideal is this. Music must be set to the words of a drama with absolutely no reference to law or tradition as regards the relative importance and proper functions of Aria, Scena, Ensemble, or Finale. No man in his senses denies that Wagner can write Airs, Scenas, Ensembles, and even Finales, for he has given many and convincing proofs of ability; but he considers such set conventionalities not only inappropriate but dangerous to a properly conceived Music Drama.

The last development of opera which remains to be mentioned is well known among us. It is the Lyric Opera, of which Gounod's *Faust* is an ideal example.

Perfect in its way, and written by a consummate musician influenced by all good developments, *Faust* contains lovely songs, duets, and quartets, effective orchestration, and well-written choruses. The majority of modern operas are cast in a similar mould; but the greater, the more ambitious they are, the stronger do we feel the influence of Wagner and his Music Drama.

(To be continued.)

[By an error which escaped my notice in the proof of the preceding article, the date of Gluck's last great work *Iphigénie en Tauride* (not *en Aulide*), was given as 1799 instead of 1779. Gluck died in 1781. F. P.]

## THE PIANOFORTE TEACHER:

A Collection of Articles intended for Educational purposes,

CONSISTING OF

ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE.

By E. PAUER,

Principal Professor of Pianoforte at the Royal College of Music, &c.  
(Continued from page 55.)

### STEP IV.—INSTRUCTIVE PIECES.

*Glinka, M. de* (1804—1857), a pupil of Charles Mayer, wrote several interesting piano pieces. Among these, the "Barcarolle" in G takes a well-deserved place, for it is original, possesses variety, and exercises a decided fascination. Decided delicacy, refinement of feeling, and strict time, are essential qualities for doing justice to the composer's intention.

*Rheinberger, Joseph.* Roundelay in C sharp minor. A kind of minuet of stately, quiet, and even somewhat pompous expression; the time is moderate, and the accents have to be given with great exactitude, and rather sharply.

*Liszt, F.* "Sympathy," and "Thou Who from Thy Realms." Two songs, transcribed by E. Pauer. The sincere and deep feeling expressed in "Sympathy" is generally recognised and admired; not less so are the beauty and nobility of the harmonies; if the performer succeeds in giving a kind of dreamy expression to the whole, effect will not be wanting. In the other song, passion and animation must be present in a great degree; a certain dramatic expression will enhance its effect. The performer has to study the left-hand part with great attention, for the rather complicated accompaniment on page 5 must not be an obstacle to, but rather an enrichment of, the harmony.

*Raff, Joachim.* Valse-Caprice. This interesting and clever piece is full of intricacies, and true to its title of caprices or whims. On the first page already, the executant can show whether he recognises and understands the humour and spirit of the introduction to the valse itself; and, if it is once taken up, the expression must be but a moderate one, for the chromatic passages would lose their charm were they to appear in a loud or forced way. The E minor part (page 4) is a good and effective relief to the "staccato" (page 7), which has—so to say—to be hammered in order to realize the greatest distinctness, whilst the semiquavers (page 9) require great fluency and brilliancy. This valse-caprice is a decidedly good and effective piece for performance in private circles.

*Raff, Joachim.* Nocturne in A flat. The melody—distributed between the right and left hand—must be played smoothly and well sustained; and all notes printed in larger type have to be played louder, for making it appear to be like a song, which is accompanied with great delicacy. Pedal has to be freely used, but great attention must be given not to interfere, by its use, with the distinctness of the harmonies.

*Raff, Joachim.* Berceuse (Cradle Song). The accom-

paniment in the left hand is characteristic of the rocking movement, whilst the simple sweet melody expresses the song itself. The whole piece requires great delicacy and refinement, and the soft pedal must be used only in extreme cases, for a really good player ought to possess the soft pedal in the tips of his fingers.

*Raff, Joachim.* Fuga, No. 5, of the Suite in E minor. Op. 72. This capital fugue—the subject of which is morose, almost obstinate—demands great and well-sustained force and excellent part-playing. Its character is that of masculine strength, to which is at times added a good deal of roughness.

*Raff, Joachim.* Gavotte in A minor. The first part very loud and vigorous, the second part, being the musette (bagpipe tune), soft, delicate, and winning. The performer must not forget that the crotchets of the musette are in the same time as the minims of the gavotte; the sliding scales (page 5) have to be executed with extreme delicacy.

*Thalberg, S.* "A te o cara," quartet from Bellini's opera *I Puritani*, is No. 1 of the important collection "L'Art du Chant" (The Art of Singing); the collection comprises arrangements of works by Weber, Mozart, Beethoven, Meyerbeer, Mercadante, Schubert, Haydn, and others. Thalberg's aim is to present the student with pieces in which the art of phrasing and singing stands above the desire to produce effect solely by technical execution. The task of giving to the four independent parts of Bellini's piece the necessary expression, and of producing such various qualities (*timbre*) of tone that it may appear as if a soprano, alto, tenor, and bass sing, is by no means an easy one, and thus a capital and most useful study is offered to the ambitious, yet careful student.

*Schubert, Franz.* Adagio and Rondo in E. These charming and really delightful movements cannot be sufficiently recommended. The sweetness and sincerity of the adagio, and again the pertness and charm of the rondo cannot be but recognised and loved at once. In the rondo pedal ought to be scarcely used at all.

#### *Celebrated Concert Studies:—*

No. 5. *Seeling, H.* "The Dance of the Gnomes." This charming, melodious, and agreeable piece is an excellent study for playing, in an independent manner, two distinct parts in the right hand, whilst the left hand is entrusted with a very distinguished bass. The pedal has to be used with great discretion, and the whole must be played with a moderate animation. There is a good deal of wit in the piece, at the same time it possesses refinement and gracefulness.

No. 7. *Willmers, Rudolph.* "Sehnsucht am Meere." Some fifty years ago this celebrated study created a great sensation, and, in as far as anything which enjoys or enjoyed popularity possesses merit, so we find also here that the treatment, in itself original, has many claims on our attention. The beginning twelve bars have to be played with the left hand alone; the following melody, richly harmonized, requires a simple but warm expression. On page 4 the right hand has to perform what represents the movement of the sea-waves, to which the left hand plays the previous melody. The effect of the piece lies in a distinct and clear performance of the broken chords, and a rich tone for the part of the left hand. A judicious employment of the pedal will greatly assist to realize the unbroken and steady progress of the harmony. The piece itself is of very great effect, and may be warmly recommended. "Sehnsucht am Meere" means "longing on the sea-shore." The composer, Rudolph Willmers was born (1821) at Berlin, was a pupil of J. N. Hummel, and died (1878) in Vienna. He was one of the most brilliant performers, and his specialty was the shake, in the performance of which he was unrivalled.

No. 14. *Moscheles, Ignaz.* "A Nursery Tale" ("Ein Kinder-Mährchen"). This well-composed and highly characteristic study belongs (as No. 5) to the twelve grand characteristic studies, Op. 95, which, although admirable, do not enjoy nearly as great a popularity as the twelve studies, Op. 70. The fascination of the "Nursery Tale" lies in the charming melody and the somewhat capricious accompaniment, which must be given with the greatest precision and correctness. A further excellent merit of it is the noble, distinguished, yet natural harmonization which testifies the thorough musician. The whole piece ought to breathe an expression of simplicity and artlessness—what the French call *naïveté*—coupled with a feeling of good-nature and singleness of purpose.

(To be continued.)

#### LETTER FROM LEIPZIG.

PROFESSOR REINECKE was prevented by indisposition from conducting the fifteenth and sixteenth Gewandhaus concerts. An able substitute was found in Herr Capellmeister Hans Sitt, who has on several previous occasions deputised for Reinecke with excellent results.

The fifteenth concert was particularly noteworthy for the presence of Joachim, who played the new Concerto by Max Bruch and Tartini's "Trille du Diable." Additional interest was lent to the occasion by the *début*, as a vocalist, of Joachim's daughter Marie. Fräulein Joachim sang an air from Mozart's *Il Re pastore*, the violin obbligato to which was supplied by her father, and several smaller songs. Though her voice is not large and her style not perfectly formed, the young lady was favourably received. That Dr. Joachim received the customary ovation goes without saying. The only purely orchestral work at this concert was Beethoven's *Eroica* symphony.

The sixteenth Gewandhaus concert opened with Schumann's E flat Symphony. We think it is a mistake to put a symphony at the beginning of a programme, for by this arrangement a concert often ends with some comparatively trifling solo, and the audience receive the impression of an anti-climax. Another objection to beginning with the symphony is that, owing to late arrivals, a pause has to be made between the first and second movements while the late-comers get into their seats. By such pause the effect of a symphony is sometimes quite spoiled. It is much better to begin with a self-contained orchestral movement like the overture; then to have the vocal and instrumental soli, and conclude with the symphony as a grand climax to the whole. At the concert under notice interesting performances of Beethoven's "Leonora" overtures Nos. 1 and 2 were given, and Frau Bertha von Knapptadt sang an air from Bruch's *Odysseus* and Lieder by Schubert and Hiller. This lady has a fine voice, but her execution is often amateurish.

Professor Reinecke made his reappearance at the seventeenth Gewandhaus concert, and received a most demonstrative welcome. His Symphony in A (No. 1) was the first work on the programme. It had not been heard at the Gewandhaus since the year 1878, and was therefore something of a novelty to the greater part of the audience. The composer was loudly applauded, and, after the finale, honoured with a recall. The "Leonora" overture No. 3 was the other orchestral item of the programme. Fräulein Minna Minor, a talented contralto of the Schwerin Court Theatre, made a deep impression by her really clever singing of the air for Sextus in Mozart's *Titus*, and a selection from Schumann's *Frauen Liebe und Leben*. Herr Arno Hilf gave a masterly rendering of Molique's violin Concerto in A minor, and also of Bazzini's well known "Allegro de concert."

The eighteenth Gewandhaus concert was given up to a performance of *Christus, der Auferstandene* (The Risen Christ), a new oratorio by Gustav Schreck, who is a teacher of counterpoint at our Conservatoire. This is the author's first attempt at writing in the larger forms. It shows mastery of form and scoring, and displays also inventiveness above the average. The composer has succeeded best in the choral writing: the solos are not particularly striking. Herr Schreck conducted in person, to the disadvantage of his work, for he proved unable at times



to keep the large chorus and orchestra well in hand. The solos were undertaken by Frauen Baumann and Moran-Olden, Herren Dierich, Schelper, and Wittekopf. At the close, the composer was honoured with a call.

Volkmann's D minor Symphony was the first work performed at the nineteenth concert, which also included renderings of Beethoven's *Fidelio* overture and Bizet's *L'Arlésienne*. The latter work struck us as being out of place at a Gewandhaus concert. Fräulein von Poznanska, a talented pupil of Rubinstein, who played Chopin's F minor Concerto, Liszt's Polonaise in E, &c., proved herself well worthy of the high encomiums that have been lavished upon her performances. She has been correctly described as "the best pupil of Rubinstein."

We have to chronicle a novelty at the Leipzig Theatre, a comic opera entitled *Zwei Könige*, by Messager. It proved little better than a dead failure, and was withdrawn after two performances. It will be followed shortly by Reinecke's *Gouverneur von Tours*.

Herren Hilff, Becker, Sitt, and Klengel, recently gave their fifth chamber concert, at which was played Reinecke's new Quartet in D, Op. 211. Brahms's Quartet, Op. 51, No. 2, was played at the sixth chamber concert by Messrs. Prill, Von Dameck, Unkenstein, and Wille, the rest of the programme being devoted to classical works.

At the annual concert of the Paulus Society, conducted by Professor Kretzschmar, the item of chief interest was Reinecke's "Hakon Tarl," but the work was not well performed, except the solo portions, which were well rendered by Fräulein Adèle Assmann, Herren Schelper, and Trautermann. Smaller choruses by Brahms, Bruch, Hegar, &c., were sung on the same occasion.

#### OUR MUSIC PAGES.

THERE is a great merit in the compositions of Anton Strelezki, and they will, no doubt, become favourites. The "Minuet à l'Antique" (No. 7 of the collection of *Morceaux pour piano*), appearing this month in "Our Music Pages," is dedicated to M. Paderewski, and, like several of the other numbers, is written in a popular, flowing style, without presenting any technical difficulty.

#### Reviews of New Music and New Editions.

*Wagner as I Knew Him.* By FERDINAND PRAEGER.  
London: Longmans, Green, & Co.

SO much has been written about the master of Baireuth that a new work on the same subject would appear almost superfluous. And yet, "Wagner as I Knew Him," by the late Mr. Ferdinand Praeger, is welcome, for of the many who knew him, few, as he, could boast of "an intimacy, an uninterrupted friendship, of close upon half a century." And that boast was no empty one, for when Wagner was in London in 1877, at a banquet given in his honour, he referred to the author in the following terms:—"Then [*i.e.*, twenty-two years previously, when he came to London] I had but one friend, one support, one who acknowledged and boldly defended me, one who has clung to me ever since with unchanging affection; this is my friend Ferdinand Praeger."

Of Wagner's early days Mr. Praeger has one or two new anecdotes to tell, and among these one relating to Wagner's "first attachment to one of the black-eyed daughters of Judah." Yes, this man, whose antipathy to the Hebrew people and to Hebrew composers was so strong in later life, lost his heart to Fräulein Leah David. This was in the early Leipzig days. The course of true love, however, ran not smoothly, and a cousin of the young lady appeared on the scene, and wooed and won

her. He was a clever pianist, and one evening a performance of his was applauded, while Wagner's "clumsy, defective manipulation provoked a sneer from the Dutchman, and a titter from the assembly." There are then certain advantages in being a good pianist. Wagner, indeed, all through life was a clumsy one; he could only boast of being superior to one man, and that was Berlioz, who did not play the pianoforte at all.

In 1836 Wagner married Wilhemina Planer, leading actress of the Magdeburg company. Mr. Praeger has much to say about the partner of the master's early days of doubt, difficulty, and often darkness. He does not disguise the fact that she could not understand his genius, could not follow his flights of eloquence when discussing art questions, but he bears tribute to her kindness of heart, to her love, and to her unremitting care for her husband: she battled bravely with poverty, and served him faithfully in health and in sickness. Wilhemina Planer has full justice done to her in this volume; she deserves it, for during her wedded life the master completed or sketched all his great works. Wagner's reference to Minna after the separation is indeed sad. It occurs in a letter to Mr. Praeger:—"But still there was no reason for this extreme step; everything might have been arranged between us, and it would have been better had it been so."

Our author gives a graphic description of Wagner's crossing the Channel to Boulogne from England in 1839. Meyerbeer was staying there, and Wagner, confident of the success of his *Rienzi*, hoped to obtain from the popular composer an introduction to the ruler of the Paris Grand Opéra. On board boat he made the acquaintance of two Jewish ladies. Music became the topic of conversation, and the ladies sought to prove that every great composer was a Jew—Mendelssohn, Halévy, Meyerbeer, and others were named in support of their argument. At any other moment Wagner would have been up in arms, but now—as the author of "Gil Blas" has it—he was taken by his *côté faible*. Meyerbeer was a personal friend of the ladies who promised to apprise him of Wagner's intended visit, so the Jewish question was put off to a more convenient season. As Mr. Praeger remarks in his preface, "Wagner was but mortal . . . and had his failings." It has often been regretted that Wagner and Berlioz the great French composer were not better friends, and our author seems to agree with M. Jullien in attributing the strained bearing which each manifested to the other, to "their antagonistic individualities." It is pleasing to read that in 1855, when both the composers were in London, Wagner tried to induce a musical amateur, Kraus by name, who was in the confidence of the Emperor of the French, and who held the position of steward to a branch of the Bonaparte family, to do something for Berlioz; in the presence of Mr. Praeger he told Kraus that "it was a crime to the art which he, Kraus, professed to love, that Berlioz should be in want." The following characteristic scene, which took place at the author's house, and in reference to these two men, may be quoted.

"That evening, after the concert (the seventh Philharmonic concert), our usual meeting included Berlioz and his wife. Berlioz had arrived shortly before this concert. Between him and Wagner I knew an awkward constraint existed, which I hardly saw how to bridge over, but I was desirous to bring the two together, and, discussing the matter with Wagner, he agreed that perhaps the convivial union after the concert afforded the very opportunity. And so Berlioz came. But his wife was sickly, she lay on the sofa and engrossed the whole of her husband's attention, causing Berlioz to leave somewhat early. He came alone to the next gathering."

There are two matters on which Mr. Praeger discourses at great length, but of such interest that it is a length which, while reading, is not at all felt. The first refers to August Roeckel, second musical director at Dresden, Wagner being chief director. The closest intimacy sprang up between the two men. Already in 1843 this Roeckel in a letter to his friend Ferdinand Praeger, thus speaks of Wagner:—"You cannot imagine how the daily intercourse with him develops my admiration for his genius. His earnestness in art is religious; he looks upon the drama as the pulpit from which the people should be taught, and his views on a combination of the different arts for that purpose open up an exciting theory, as new as it is ideal." Remarkable words these at such an early period. It must have been a consolation and a support to Wagner to meet with such a man. Roeckel was not content to show his admiration for the composer by words, but also by deeds. "The director of the opera," says our author, "had accepted *Farinelli* (an opera written by Roeckel), and announced a performance, but so dazzled was Roeckel by the brilliancy of Wagner's genius that he withdrew *Farinelli* and would under no circumstances permit its production." And one more quotation to show how genuine was the hero-worship. In another letter Roeckel writes:—

"I have the most affectionate letter from Bamberg. They want me back there, offer me greater advantages, urging that I was the first and only conductor there, whilst at Dresden I am but second. But can they understand to whom I am second? Such a man as Richard Wagner I never yet met, and you know I am not inclined to Caesar's maxim, that it were better to be the first in a village than the second in Rome."

Mr. Praeger quotes from other interesting letters, but these we must leave our readers to enjoy for themselves. The other matter concerns the Revolution in Saxony (1848-49), but here again Roeckel plays an important, and for him disastrous part. Roeckel and Wagner were both deeply instrumental in bringing about the Revolution; the former was taken, and endured many years' imprisonment, but the latter escaped. Mr. Praeger is somewhat severe on Wagner. Of his active participation in the so-called Revolution he held documentary evidence, and yet he tells us that in after-life Wagner, "in petulant tones sought either to minimise the part he played, or to explain it away altogether." After a slight sketch of the outbreak, its objects, and the means employed, our author gives in full (in English) a paper read before the "Fatherland Union" on June 16th, 1848, by Richard Wagner. This paper was printed and signed "A Member of the Fatherland Union." Among the principal reforms which he therein advocated were (1) manhood suffrage without limitation or restriction of any kind, and (2) abolition of the Second Chamber—two reforms, as Mr. Praeger slyly remarks, "to which democratic England has not yet attained." The scenes at the barricades, the death of the baker's daughter, the collision between troops and people, the seizure of Roeckel, are vividly described, but space compels us onward. The conductorship of Wagner at the Philharmonic in 1855 is described at length, and this is by no means astonishing, seeing that Mr. Praeger was the first to suggest his friend to one of the directors of the Society. Here, however, although there is much that is attractive, there is nothing absolutely new.

In Chapter XX. some interesting correspondence between the composer and his friend is given. The letter in which he describes the death of his old and faithful dog "Peps," written from Switzerland in 1855, after Wagner's return from London, recalls the pathetic letter written to his friend Uhlig on the death of his favourite

parrot in 1851. Wagner's love for animals and birds is often mentioned, as also the pain which it caused him to see them cruelly treated; and in the days in which the composer lived ill-treatment of animals was, it is sad to say, more common than at present. In that matter, however, there is still room for improvement. The volume concludes with some letters written in 1870-71. Mr. Praeger in the last pages names truth and earnestness as the keys to Wagner's success, and in this all will probably agree with him. His final sentence runs thus:—"He was not free from blemish or prejudice; who is? but—

"Take him all in all  
We ne'er shall look upon his like again."

*The School of Technique and Expression for the Pianoforte.* By E. PAUER. "National Sonatinas." (Edition Nos. 8,310, a-d; each, net, 1s.) London: Augener & Co.

THE utility for teaching purposes of the "Sonatina" has so long been recognised that it is not surprising to find modern composers working in the field once almost monopolised by Clementi, Dussek, and Kuhlau. The four examples now under notice are respectively entitled "Germany," "Austria," "Suabia," and "Italy," the slow movement of each being based on a folk-song of the country named, while the thematic material of the first and last movements is also more or less influenced by national musical idioms. The result is unquestionably happy, since tunefulness has been obtained without sacrifice of those qualities of form so essential in works of this class.

*Mozart's Symphonies.* Arranged for pianoforte duet by MAX PAUER. No. 1. (Edition No. 8,588a; net, 1s.) London: Augener & Co.

To say anything in praise of this symphony by the immortal master whose memory has so recently been honoured throughout the civilised world is to lay oneself open to the charge of gilding refined gold, for the work in question is that known in England (though nowhere else) as the "Jupiter." Yet familiar as its beauties are to every music-lover, no sooner do they come before us again than we feel an almost unconquerable desire to begin rhapsodising. And this is the case with all works to which the gift of immortal youth has been vouchsafed. Discretion apart, however, considerations of space will undoubtedly have to weigh, and we hasten therefore to speak of the work regarded as a pianoforte duet. Such adaptations are, in the case of many modern works, not altogether satisfactory, since the loss of orchestral colour is disastrous; but with Mozart this is very slightly felt, for his music depends chiefly upon purity of outline and delicacy of detail. Hence it is possible for competent players to give a very fair idea of the beauties of this symphony on the pianoforte. Mr. Max Pauer has done everything that was possible to this end. He has dealt reverently with the text, adding nothing and omitting nothing that was essential, and altogether may be said to have secured a maximum of (legitimate) effect with a minimum of difficulty.

*Suite de pièces.* Op. 24. By STERNDAL BENNETT. (Edition No. 6,028; net, 1s.) London: Augener & Co.

IN addition to the interesting subjects and varied harmonies contained in Bennett's Suite of six pieces, the player will find much useful material for technical study. These pieces are written in the form of caprices, five out of the six being quick movements. No. 1 is almost in perpetual motion; No. 2 is a *Scherzo*; No. 3, *Agitato*

*assai*; No. 4, *Alla fantasia*, with a cantabile subject; No. 5, *Agitato*; and No. 6, *Bravura*, is exceptionally fine, and gives us some idea of Bennett's own virtuosity as a pianist. This new edition, beautifully printed, and for the first time carefully fingered and phrased, will surely bring these choice pieces by our great English composer into greater favour than they have hitherto enjoyed.

12 *Études mélodiques pour piano* par A. LOESCHORN. Op. 196. Book I. (Edition No. 6,560; net, 1s.) London: Augener & Co.

THE six studies in this book are rather more difficult than the preceding ones on account of the greater extensions in both hands. In all other respects they are quite as satisfactory as the nine books which have already appeared.

*Première Shéga pour piano à quatre mains* par J. B. WECKERLIN. London: Augener & Co.

A VERY melodious and effective composition for four hands in slow dance rhythm ( $\frac{3}{4}$ ), probably written in the spirit of the tunes or dances of the Mauritius. The time alternates between Andante and Allegretto, and the piece is evidently intended to be played somewhat *à tempo rubato*. It is easy, and will therefore be found useful in teaching as a recreative piece.

*Morceaux pour piano* par ANTON STRELEZKI. No. 8, *Valse-souvenir en FA*; No. 9, *Mazur*. London: Augener & Co.

THE first-named of these pieces is exceedingly melodious, and its harmonies are very pretty; it is at the same time easy and effective. The second is a quaint little piece, also very pretty, but rather more difficult on account of the skips and extended chords in the left hand. We heartily recommend both pieces to the notice of amateurs.

*Sérénade en 4 Parties* par F. KIRCHNER. Op. 401. No. 1, *Alla marcia*; No. 2, *Canzonetta*. London: Augener & Co.

THESE are two short easy pieces, very light in character. No. 1, *Alla marcia*, is to our mind somewhat uninteresting, lacking originality, and too largely made up of repetitions. The canzonetta is a better composition, and its simple flowing melody will more likely please those who are fond of this class of music.

4 *Mazourkas pour piano* par ANTON STRELEZKI. Op. 195. (Edition No. 6,461; net, 1s.) London: Augener & Co.

ALTHOUGH these mazourkas remind us here and there of the celebrated dances by a famous Polish composer, they are certainly very pleasing, especially the two last: No. 3, *Lento espressivo* in D $\flat$  major; and No. 4, *Vivo scherzoso* in B $\flat$  major, both of which are extremely melodious and graceful. They are moderately difficult.

*Sonatine en LA pour violon et piano* par C. GURLITT. Op. 134. No. 1. London: Augener & Co.

GURLITT's name is now universally known in connection with numerous compositions which have become popular, not only on account of the musicianly skill which they exhibit, but also because of the demand for works written in the classical and best modern forms, which do not call for exceptional technical powers. The sonatina in A major consists of three movements—I. *Allegretto con moto* in A major  $\frac{3}{4}$  rhythm; II. *Andante con espressione* in F major  $\frac{3}{4}$ ; III. *Allegretto grazioso* in A major  $\frac{2}{4}$ . All three movements are most attractive, well worked out, and of good length. The violin part is properly bowed

and fingered by Émile Thomas, and both parts are lettered for reference, thereby saving much trouble to many who will use this piece.

*Classical Violin Music of Celebrated Masters of the Seventeenth and Eighteenth Centuries*. Edited and arranged for violin and pianoforte by GUSTAV JENSEN. Sonata IV., by JEAN MARIE LECLAIR. (Edition No. 7,425; net, 1s.) London: Augener & Co.

THE above is one of 48 sonatas by Leclair originally written for violin or flute and basso continuo, now arranged and edited from the original work by Gustav Jensen in a masterly manner for violin and piano. They belong strictly to the classics, this being one of the best known. Those who were fortunate enough to hear the virtuoso Dr. Joachim play the Sarabanda and Tambourin (the second and third movements of this sonata) at a Saturday Popular Concert last month, will not easily forget the impression his rendering of these pieces made upon the large audience assembled on that occasion.

*Trois Morceaux de Salon pour violon et piano*. Par GUIDO PAPINI. (Edition No. 8,685; net, 1s.) London: Augener & Co.

NO. 1, *Gavotte enfantine* is *enfantine* as far as the simple, tuneful subject is concerned, but, taking the violin player, as it does, into the highest positions, must not be considered suitable for beginners. No. 2, *Romance sans paroles*, and No. 3, *Scherzettino*, are both pleasing little pieces sure to prove attractive to many players of moderate capabilities.

*Five Choruses*. By SIR HENRY BISHOP. Arranged for three female voices, with pianoforte accompaniment, by H. HEALE. (Edition No. 4,243; net, 1s.) London: Augener & Co.

ANOTHER set of five choruses by Bishop, arranged for two sopranos and alto, will be found acceptable by teachers and trainers of choirs of boys' and female voices. The present set includes—1, "The Savoyard;" 2, "Oh, how Sweet the Opening Day!" 3, "The Vesper Bell;" 4, "Queen of the May;" 5, "The Halt of the Caravan." They are well arranged by H. Heale.

## Operas and Concerts.

### PHILHARMONIC SOCIETY.

WE congratulate the Philharmonic Society upon reaching its eightieth season, and upon the increased vigour to be seen in the management. On Thursday, the 10th, the season began, and, as we might expect, due honour was done to the immortal memory of Mozart. Whatever may have been the faults and errors in times past, it must be remembered to the credit of the Society that in good and bad days it has kept up the interest in classical music. It has been associated with great events and great names from the time it was founded in 1813. One of the notable events was the aid given to Beethoven a few years later, and in 1847 the Philharmonic did honour to the memory of Mendelssohn. On the present occasion a Mozart concert of really remarkable proportions was given. It must have been no easy matter to decide which of the master's works to perform, and which to pass over. They required a symphony, an overture, a pianoforte concerto, an air from an opera, &c. To represent Mozart's overtures "Idomeneo" was chosen. Here it might perhaps have been better to have selected something more characteristic. The symphony was the G minor, the pianoforte concerto that in C minor, the *entr'acte* before the last act of *King Thamos* was included in the programme, and the air "Parto," from *La Clemenza di Tito*. A scena, written for



# MINUET À L'ANTIQUE,

en Mi bémol

par

*Anton Strelezki.*

Tempo giusto.

PIANO



*espress.*

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *mp*, *mf*, *f*.

*ten.*

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *mf*, *p*, *mf*.

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *mp*, *p*, *pp*.

*espress. ten. ten. dolce ten. ten.*

Fourth system of musical notation, measures 13-17. Treble and bass staves. Dynamics: *mf*, *mp*, *f*.

*dolce*

Fifth system of musical notation, measures 18-22. Treble and bass staves. Dynamics: *mp*, *p*, *p*, *ten. ten.*





Nancy Storace's farewell concert in 1786, when that native of England was taking leave of her admirers in Vienna, was also one of the items. Of course "Idomeneo" pleased the audience greatly, and the full rich tone of the Philharmonic orchestra did justice to the work. If not, as we have said, the most representative overture of the composer, it was pleasant to hear as an example of the vitality of Mozart's music "when a hundred years had gone." The Symphony in G minor is one of those works that require no eulogy. The Concerto in C minor is not so familiar; it has one movement which would of itself be sufficient to keep it from oblivion—that is, the beautiful slow movement. The scena written for Nancy Storace had the charm of novelty to many, if not most, of the auditors. The history of Nancy Storace points to a curious example of the musical doings of the past. Storace having married a lady with money from Bath, opened Marylebone Gardens with entertainments of the Vauxhall and Ranelagh kind. Nancy, the daughter of Storace, sang in the first performance of *Figaro*, and at her farewell concert Mozart played the pianoforte to the song he wrote for her with his customary good nature. The pianoforte concerto was played by M. Arthur de Greef, from Brussels. M. de Greef has a great reputation in Brussels as a classical pianist, but hitherto he has not visited London. An able and earnest pianist, M. de Greef does not seek to astonish his hearers so much as to give a correct idea of the intentions of the composer. In this he certainly succeeded, and was rewarded with most cordial applause, and was twice recalled. Madame Giulia Valda was the vocalist, and sang the air written for Nancy Storace with great effect. Lastly, we may congratulate, not only the orchestra but the conductor, Mr. Cowen, who proved his capacity by a most artistic interpretation of the various works. The ode recited at the Albert Hall in memory of Mozart was again delivered with great spirit by Mr. Charles Fry. At the concert of the 24th M. Eugène Oudin was set down for a new vocal scena, composed by Grieg, and M. Sapelnikoff selected Liszt's Concerto for the pianoforte in E flat.

#### CRYSTAL PALACE CONCERTS.

At the concert of March 5th there was a novelty, the cantata recently composed by Mr. Hamish McCunn, and entitled *Queen Hynde of Caledon*. This had been produced previously at Glasgow. The libretto is founded upon a poem by Hogg, "the Etrick Shepherd," and the librettist is Mr. James McCunn, who has accomplished his task fairly on the whole, although it must be confessed that in some instances the composer hardly had fair play—a few lines and sentences might with advantage be made more fitted for musical purposes. The subject relates to the adventures of the lovely Queen Hynde, who is warned in a dream that her foes, headed by the "Black Bull of Norway," will attack her. How history repeats itself! There is a "Sitting Bull" in America who has made himself as troublesome as the "Black Bull of Norway" did to the beautiful Queen Hynde. At this juncture the lover of the Queen, who had been reported slain, appears at the Court disguised as a minstrel. The lover had come in this manner to put to the test the sincerity of the Queen's affection. He had made his appearance just at the right moment to prove his own fidelity. The attack is made, and the lover acts like a hero, and all ends happily. The music written by Mr. McCunn will not in all respects enhance his reputation. It is an ambitious but not wholly satisfactory work. The cantata is divided into four scenes, and in several instances the composer has evidently been influenced by Wagner. Napoleon has told us that the tools must be used by the workman who has the power to wield them skilfully, and, without disparagement to Mr. McCunn, this applies to him in some degree. There is no doubt that Wagner has a prodigious fascination for many modern composers. We find traces of this in Italy, France, Germany—everywhere in fact—and young English composers cannot therefore be blamed for striving to follow in his path. But the result in so many cases is that they copy only the manner. The real spirit, intention, and dramatic impulse of the composer of *Lohengrin* lies apart and evades them. Like happiness, "the more they pursue it the more swiftly it flies from them." There are many passages of high merit, as might be expected when

written by a musician so ambitious as Mr. McCunn, and the instrumentation is, as usual, full of ingenious effects. Here and there, as we have indicated, the lines sound oddly; for example, when Queen Hynde refers to the "Black Bull," we cannot help thinking of some wayside inn where Her Majesty intends to put up. Mr. Manns took every care with the orchestral portions, and the band deserved praise as usual. The principal vocalists were Miss Fillunger, Madame Emily Squire, Mr. Piercy, and Mr. Andrew Black. Mendelssohn's overture, "Hebrides," and some extracts from Wagner, completed the programme. At the concert of the 12th the attendance was unusually large, the attraction being Dr. Joachim, who was to play the Third Violin Concerto of Max Bruch, which Señor Sarasate had played at one of his concerts at St. James's Hall in the autumn. We need hardly say with what effect it was rendered by Dr. Joachim, or with what enthusiasm it was received. The concerto itself, most favourably greeted when given by Sarasate, was even more successful in the present instance. The full meaning of the music was brought out by the violinist, and the result was a triumph. Later in the concert Dr. Joachim played a Bach solo, and being encored, responded with the popular Bourrée in B minor. The symphony was Schubert's exquisitely melodious one in C, most beautifully played. Madame Hope Glenn sang airs by Rossi and Brahms. At the concert of the 19th great interest was taken in the new concerto for pianoforte and orchestra composed and played by Mr. Silas. It is a work in which the composer is heard to advantage, and equally so as a performer. The audience most warmly appreciated the work and the player. The Second Symphony of Beethoven was one of the items, as was Mendelssohn's "Trumpet Overture." Madame Giulia Valda sang an air from Mozart's *Clemenza* and the air from Haydn's *Creation*, "With Verdure Clad."

#### OPERATIC EVENTS.

THE air is full of rumours as to possible operatic enterprises for the forthcoming season. Amongst others that of Signor Lago has excited much curiosity. Signor Lago has been in treaty for Mr. D'Oyly Carte's beautiful opera-house in Shaftesbury Avenue, where, should his negotiations be concluded, opera of various kinds may be heard; but Mr. Carte has refused to let the Royal English Opera for Italian performances. It seems that Signor Lago would not be unwilling to try opera in English, and Mr. Carte would not object to his playing *The Basso*. Signor Lago has already made overtures to some of the principal artists who appeared in that work. Signor Mascagni has just completed a new opera in one act called *Zanetto*. This the composer intends to be performed along with *Cavalleria Rusticana*. The new opera is intended as a contrast, and it is based upon the charming poem of Coppée, the popular French poet. Madame Sarah Bernhardt has appeared in it. *L'Amico Frits* will probably be heard at the beginning of the Covent Garden season. A proposal has been made to Sir Augustus Harris for a season of German opera in English at Covent Garden instead of the usual Promenade Concerts. With regard to the series of German operas this summer we shall have the *Nibelungen Ring*, *Tristan*, and *Fidelio*. Various projects are on foot respecting operas of the lighter class, but nothing is yet definitely settled. Performances of Auber's *Fra Diavolo* have been given by the students of the Guildhall School, some of the more advanced students taking the chief characters at a representation given in the presence of the Lord Mayor and Sheriffs on March 19th. A word of congratulation should be given to the Carl Rosa Company, who by their artistic performances spread the love of opera in the provinces. It is a reproach to London that representations so complete as these should succeed better in the provincial towns than in the metropolis.

#### POPULAR CONCERTS.

ON Saturday, the 5th, St. James's Hall was well filled, the programme being an attractive one, Mozart's string Quintet in G minor being an important item. The charm of the music is un fading. It is the real Mozart in his most gracious mood that we hear in this lovely work. It was a most artistic performance. A work of a very opposite kind was the pianoforte Quartet in

G minor of Brahms. Miss Eibenschütz gave a fine rendering of Chopin's Polonaise in E flat, Op. 22. The young lady has seldom done herself such complete justice; her training under Madame Schumann being of great advantage in her rendering of Chopin. The playing of Dr. Joachim in Leclair's "Sarabande et Tambourin" was a delight to all who heard the great violinist: he has rarely played more brilliantly. Mr. Hirwen Jones was the vocalist, and sang songs of Schubert, Kubinstein, &c. On the following Monday Dr. Joachim played Bach's Sixth Sonata. His success was remarkable. Miss Eibenschütz chose Beethoven's last Sonata. Her greatest success was perhaps in the Arietta. Beethoven's string Quartet in F minor was a great treat for the audience. Mrs. Helen Trust sang with excellent effect. At the Saturday Concert of the 12th M. Arbos was first violin, and introduced a Romance by Svendsen for violin and pianoforte. The Romance was much admired, as was the playing of M. Arbos, who it should be noted, is a pupil of Dr. Joachim. M. de Greef, the Brussels pianist, played pieces of Schumann with great refinement of style. On the following Monday a Quartet by Herzogenberg was a novelty to the audience, and gave unexpected pleasure, partly because it was written after the manner of the great masters of chamber music. In works of this class there must be definite forms and unity of design, and as the Quartet of Herzogenberg met these requirements and was clear and melodious in style it was completely successful. The themes are unusually simple for a modern composer. The appearance of Dr. Joachim at the Saturday concert of the 19th and the Monday concert of the 21st was welcome. At the afternoon concert he played in Brahms' Quartet in A minor, and took part in a sonata for pianoforte and violin of Mozart in C major, in which Mr. Borwick was the pianist. Beethoven's Serenade Trio for pianoforte, violin, and violoncello, was also an item. At the Monday concert Dr. Joachim gave one of those solos in which he is unrivalled. He chose *Il Trillo del Diavolo* of Tartini. Mr. Borwick played pieces by Schumann and Chopin, and Schumann's pianoforte Trio in F major was included in the programme.

#### LONDON BALLAD CONCERTS.

SOME of the London Ballad Concerts have been interesting of late, especially that of the 9th, when Mr. Santley was very successful. His singing in the pretty Quintet from Sir Arthur Sullivan's comic opera *The Sorcerer* was full of quaint humour. The "Judge's Song" from *Trial by Jury* was also given. Mr. Edward Lloyd, Madame Antoinette Sterling, Madame Clara Samuël, Mr. Barrington Foote, and many other popular vocalists, have appeared at these concerts, and Madame Norman-Néruda (Lady Hallé) was the solo violinist in a sonata of Handel. The final Ballad Concert of the season took place on Wednesday afternoon, the 16th. If the Ballad Concerts do not often lead to striking novelties, they deserve the encouragement they obtain in keeping alive the taste for superior songs.

#### WESTMINSTER ORCHESTRAL SOCIETY.

AN excellent concert was given on the 16th at the Westminster Town Hall by the members of the above society. A novelty on this occasion was a new orchestral work composed by Mr. Walter Wesché, who has received the premium offered by the Society, the judges being Dr. Mackenzie, Principal of the Royal Academy of Music, Dr. Bridge, and Dr. Parry. Mr. Wesché has written an orchestral work in three movements. They are a Prelude, Scherzo, and Finale. It would have been better perhaps if the composer had planned his work in symphonic shape, or as an orchestral suite, but we will not discuss the question of form. Any form must be good if the music is so. We discovered in these three movements quite enough musical ability to justify the choice of the judges who gave Mr. Wesché the preference, but no doubt his greatest individuality is in the Scherzo. Notwithstanding a few distinct recollections of Beethoven's "Pastoral Symphony," the Scherzo is bright, fresh, and melodious, and the scoring for the instruments is clever, and to a considerable extent artistic. The blending of tone is fairly good, and the treatment of the wind instruments is graceful and refined. Altogether there was much

promise in the work, and so the large audience seemed to think, for the composer was called to the orchestra at the close and applauded with enthusiasm. Among the other items of an excellent concert may be mentioned the playing of Mendelssohn's violin Concerto by Madame Anna Lang. Dr. Mackenzie, who received a cordial welcome, conducted his own graceful and melodious "Benedictus," and the *courante* from his music to *Ravenswood* as performed at the Lyceum Theatre. The latter movement delighted the audience. Madame Spada and Mr. Philip Newbury were the vocalists; and in addition to the orchestral works named, the late Sir G. A. Macfarren's overture to *Romeo and Juliet* was performed, and the Symphony in B flat of Haydn. Mr. Stewart Macpherson conducted with great care and ability.

#### A LISZT CONCERT.

AT the Princes' Hall, on the 16th, Mr. Anton Hartvigson, assisted by his brother Mr. Fritz Hartvigson, gave a recital in which the works chosen were entirely those of Franz Liszt. Although rather early in the season the attendance was large. Messrs. Anton and Fritz Hartvigson opened the recital with the "Sonate pathétique," in which Liszt puts himself in rivalry with musicians of greater force and originality. It is useless to persuade some disciples of Liszt that he does not rank with the greatest as a composer, nor shall we attempt the ungracious task of pointing out the reasons for this. The distinction between unquestionable genius and the highest talent is too well understood to need discussion. It is far more agreeable to record that the lighter and more graceful pieces of Liszt were heard with the pleasure they must always inspire. When Liszt wrote those simple and elegant pieces in which he develops all the most charming qualities of the pianoforte he delights all who listen to them, and Mr. Anton Hartvigson fully deserved the cordial applause bestowed on such pieces as the Ballade in D flat, "Au bord d'une source," the Polonaise in E major, &c. The recital must therefore be pronounced a complete success.

#### Mlle. OTTO BRONY'S CONCERT.

Mlle. OTTO BRONY is the charming Danish artist who, having received her training at the Paris Conservatoire, appeared with much success at the Royal Italian Opera in the revival of Gluck's *Orfeo*, in which she performed the character of Love, acting and singing gracefully. At her concert given at Steinway Hall on the 11th, Mlle. Brony sang Mozart's "Non temer" with much ability, and was encored, she responding with two of her native melodies. Herr Müller, a clever violinist from Cassel, played a Concerto of Paganini with considerable executive skill, and M. Alfred Christensen gave pianoforte solos of his own composition with effect. Among other concerts recently given may be mentioned that of Mrs. Leith Macgregor at Steinway Hall on the 14th. Mrs. Macgregor has great command of the keyboard, and her playing of pieces by Chopin, Liszt, Schumann, and other composers, proved her to have been well trained. A new dramatic soprano from America, a Miss Charlotte Walker, displayed qualities which may lead to her becoming popular in the concert room, or even at the opera, should the host of operatic aspirants struggling to gain a hearing leave Miss Walker a chance. She has a voice of fine quality, her phrasing is artistic, and her intonation good. She might be useful in Sir Augustus Harris's scheme, for Miss Walker has a handsome and commanding presence, and sings in German with remarkable freedom and with excellent expression. Her rendering of Liszt's "Lorelei," and a couple of songs by Wagner, made a marked impression. Miss Walker has in fact qualities which operatic directors and concert-givers should not overlook.

#### MISCELLANEOUS CONCERTS.

MR. ALGERNON ASHTON was somewhat too ambitious in giving a concert entirely devoted to his own works. Without questioning his ability, it may be remarked that only composers of exceptional powers are equal to such a trial.—Mr. Edgar Haddock at Steinway Hall on the 7th gave an attractive concert, Madame de Pachmann being the "bright particular star;" she played splendidly, and a Romance from her pen



played by Mr. Haddock as a violin solo was also a success.—Of course St. Patrick's Day was celebrated with concerts of Hibernian music in London and also at the Crystal Palace.—Mr. Clinton's chamber concerts of wind instruments have attracted considerable attention.—The concert given by the students of the Royal Academy of Music was crowded by the friends of the students, who had the satisfaction of hearing a most creditable display of proficiency; and students' concerts at the Royal College of Music and the Guildhall School have proved the efficiency of the teaching and the ability of the pupils of those institutions.

### Musical Notes.

THE chief event in the history of French music during the past month took place, not in France at all, but at Vienna. This was the production of two new works by M. Massenet at the Hofoper: *Werther*, a *drame lyrique* in three acts and four tableaux, on February 16th; and *Le Carillon*, a ballet, on the 21st, at the same theatre. Both the French and German papers agree that the works had a very favourable reception, but it is not quite so certain that a permanent success awaits either of them. *Werther* is treated in a style quite different from any of the author's former works; there are no grand arias or duets, no choruses, and no *morceaux d'ensemble*. According to Dr. Hanslick, who greatly admires *Werther*, "Massenet adopts entirely the method of Wagner, that is to say, 'infinite melody,' which the orchestra enforces, and the words accompany." He also thinks that "considered with respect to melodic invention, it seems almost as though *Werther* had been intentionally treated with a certain parsimony, so that the simple and *naïve* uniformity of the picture might not be too much interrupted by injudicious attractions. The dramatic expression well renders the author's intention. The emotional passages and the passionate outbursts exercise an irresistibly powerful effect. . . . Thus everything concurs to make *Werther* an interesting work, the tender and lofty sentiment of which seeks less to provoke noisy applause for the author than to affect the soul of the hearer. . . . It is *musique intime*." The performance was of the highest excellence, notably as regards the representatives of Werther, Charlotte, and Sophie (M. Van Dyck and Mmes. Renard and Förster). Herr Jahn conducted with consummate ability. The ballet *Le Carillon* has a story which is the work of the M. Van Dyck who plays Werther, assisted by a French author, M. C. de Roddaz. The music is said to have been entirely composed in less than a month on the banks of the Lake of Geneva. According to *Le Ménestrel*, the music is a gay and graceful symphony from the first page to the last; but in the *Signale* we read that "those who expected something great from Massenet as a ballet composer have been a good deal disappointed; his music pleases more by clever, and interesting orchestral treatment than by fresh or exciting dance rhythms." The reception of the ballet does not seem to have been particularly cordial. Both works will be heard in Paris before long.

THE centenary of Rossini's birth was celebrated at the Grand Opéra on February 29th by an exceptionally fine performance of *Guillaume Tell*. M. Duc was the Arnold; Berardi, Tell; Gresse, Walther; Mlle. Bosman, Mathilde; Mme. Deschamps, Hedwige; and Mlle. Bréval, Jemmy. This, the 783rd performance at the Opéra, was so successful that several repetitions have been given with the same cast. An even higher interest in some respects, attaches to the performances given in two private houses, those of Mme. Alboni and Mme. Marchesi. At the former, the

hostess delighted everyone by her incomparable execution of an air from the *Cenerentola*, and Bertha's air from the *Barbiere*. There also were to be heard M. Faure, Mlle. Krauss, Mme. Conneau, and many others; whilst artists of the highest eminence, including Mme. Alboni herself, took part in the choruses. At Mme. Marchesi's a great sensation was created by M. Diémer's performance of an almost unknown piece of Rossini's for piano solo, a *Danse sibérienne*, which was not only encored, but asked for a third time. Forty fair pupils of Mme. Marchesi also sang choruses with an exquisite effect.

At the Paris Opéra they are still busy with the preparation of Reyer's *Salammbô* and Vidal's ballet *La Maladetta*. M. Bertrand is said to have accepted for production two other works, *Stratonice*, a one-act opera, by M. Fournier, and *Didamie*, a piece in two acts, with music by M. Henri Maréchal. But, judging by experience, it will be some time before these works come to performance.

A PROJECT, which seems to promise well, is now before the Minister of the Interior for rebuilding the old home of the Opéra-Comique on the Place Boieldieu. M. Léonce Detroyat also has a scheme for reviving the old Théâtre-Lyrique, once so intimately associated with M. Carvalho at the Éden-Théâtre. If both these schemes are realised, a happy day should dawn for young French dramatic composers.

THE existing Opéra Comique is full of activity. M. Lalo's popular *Roi d'Ys* has been revived with all its old success, and Milles. Sybil Sanderson and Sigrid Arnoldson have both returned to delight their admirers, the one in *Manon*, the other in *Lakmé*. Mlle. Calvé has not yet recovered sufficiently to reappear in Mascagni's ill-treated opera; and the rehearsals of Chapius' *Enguerrand* have been interrupted in order that some changes may be made in the cast. It is hoped to secure Mlle. Bréval for the title-part.

THREE new works of the operetta or opera-bouffe class have been produced at the minor Parisian theatres: *La Cocarde tricolore*, by M. Planquette, at the Folies-Dramatiques (February 12th); *Le Commandeur Laripète*, by M. Vasseur, at the Palais-Royal; and *Articles de Paris*, by M. Audran, at the Théâtre des Menus-Plaisirs (March 18th), of which the last only seems destined to any conspicuous success.

BACH's great Mass in B minor was performed at the Conservatoire Concert of February 14th, and repeated the following week, the soli parts being entrusted to Mmes. Lévy, Boidin-Puisais, and Laudi, and MM. Warmbrodt and Ballard. From the programmes of M. Colonne's concerts we may select for mention the "Reformation Symphony" of Mendelssohn; a new piece by M. Saint-Saëns, *La Nuit persane*, a series of short movements for orchestra, interspersed with recitation, airs, and duets; a symphonic suite, *Au Pays bleu*, by Mlle. A. Holmes, which is very popular; and a "Gipsy Fantasia," by L. Lambert. M. Joh. Wolff appeared and played a second violin Concerto by Godard. M. Lamoureux has given his patrons the Choral Symphony, the violin Concerto of Beethoven (played by Pan Odricke), and Tschaiikowsky's first piano Concerto, performed by a new pianist, M. Slivinski, with great success. M. Eugène Oudin has also appeared at these concerts, and sung Grieg's scena *Der Einsame*, and a piece by Galeotti, *La Vision de Saül*.

M. BENJAMIN GODARD has finished setting to music a dramatic legend, *Geneviève de Paris*, which Bizet intended to compose. Although originally meant as a concert piece, it can be adapted for theatrical purposes, and will perhaps be first heard in that form.

THE prize in the Concours Rossini for this year has been adjudged to M. Léon Honoré, the work set for composition being a cantata, *Isis*, by Jules and Eugène Adenis.

*Cavalleria Rusticana* has been produced at Brussels, but seems to have owed such success as it obtained entirely to Mme. Nuovina's rendering of the part of the heroine. The music was received on the whole with much indifference.

A YOUNG Belgian lady, Mlle. Juliette Folville, has produced at Lille an opera *Atala*, in two acts, and conducted the first performance in person. It was very favourably received.

*Die Meistersinger* was brought out at the Royal Opera of Berlin on February 20th, for the first time under the direction of the new conductor, Felix Weingartner. The parts of Eva, Walter, David, Sachs, and Beckmesser, were taken by Fräulein Leisinger and by Herren Rothmühl, Liebau, Betz, and Schmidt, the two last being specially excellent.

THE Director of the Berlin Royal Opera has determined to produce an opera, *Genesius*, the composition of Felix Weingartner, who has also written the libretto, which deals with a story of the third century, and incidentally with one of the persecutions of the Christians.

THE last month has been very fruitful in the production of new operas in Germany. Herr Dräseke's long talked-of *Herrat* made its first appearance at Dresden on March 10th, as the *Allgemeine Musikzeitung* says, "with a success to which others beside the composer contributed." Herr Dräseke, as becomes a true Wagnerite, writes his own libretto, but apparently without the Wagnerite genius for such things. The music is described as more orchestral than vocal, and yet the treatment even of the orchestra lacks individual charm. Nevertheless, it is granted that the work has a certain grandeur of style and much dramatic passion. This looks as though the work were a quasi-failure, but Dräseke remains a great musician, who may yet perhaps have his day of recognition.

ANOTHER new opera is *Heilmir der Narr*, libretto and music both by Wilhelm Kienzl, which was produced at the Munich Opera House on March 8th, with a result savouring of the *succès d'estime*. This is also a thoroughly Wagnerite work, with less individuality of style than Dräseke's. Two other new works are apparently of a less imposing sort: *Aspasia*, by Carl Schröder (Sondershausen, March 3rd), and *Oberst Lumpus*, by Theodor Rehbaum (Wiesbaden, February 26th)—both these are described as very successful.

MASCAGNI'S *L'Amico Fritz* was brought out at Frankfurt on March 12th, with considerable, but not enthusiastic, success. As the Intendant of the Berlin Opera believes himself to have purchased from the publisher the right of first performance in Germany, this prior production will probably lead to legal proceedings. But the Berlin performance of the work will perhaps be only a few days later. Moszkowski's new opera, his first, *Boabdil*, is also in preparation, and naturally excites much interest.

THE opera *Lorle* (another version of the "Lorelei" story), which was first heard at Dresden last year, has now been produced at Hamburg with great success. The music is by Alban Förster, and, without being "great," is said to be very pleasing and effective.

THE Wagner-Verein of Berlin and Potsdam gave a concert at Berlin on February 15th, which was a most stupendous triumph, thanks to the co-operation of Herr Albert Niemann and Frau Sucher. Although the great tenor has retired from public life, he was induced to return for this occasion, and his performance proved

how far below him are all the artists who have tried to fill his place. Niemann, Frau Sucher, and Herr Krassa, went through the whole of the first act of the *Walküre* in incomparable fashion, and the applause at the close was so loud and so prolonged that the great tenor came forward and thanked the audience, modestly remarking that he assumed that the reception was an expression of thanks for his efforts in former years. Frau Sucher also won her share in the triumph, not only by her rendering of the music of Sieglinde, but by a magnificent interpretation of the closing scene of the *Götterdämmerung*.

AT the (Berlin) Philharmonic concert of February 29th Herr Richard Strauss's symphonic poem, "Macbeth," was played for the first time. The piece has been rewritten before publication, the conclusion being greatly changed. It is enormously difficult, both as regards comprehension and execution, but was excellently played under the composer's own skilled conducting, and well received.

FROM the flood of piano recitals given at Berlin, Dresden, and elsewhere, the concerts of Herr Rubinstein stand out prominently, both in virtue of the performer's fame, their charitable objects, and the generosity with which he links to himself young artists to whom association with him means everything. At Dresden he played along with Mme. Mary Krebs in Schumann's *Andante* and *Variations* for two pianos. At the close he kindly sat down once more, and played a series of pieces from his own *Bal Masqué* and *Suite*, Op. 38, the applause each time seeming as though it would never cease. At Berlin he played with a young countrywoman of his, Mlle. Sophie von Poznanska, in the same piece of Schumann's, and afterwards with solos of his own. Numberless Russian and German charities profit by the enormous receipts of these concerts.

HERR RUBINSTEIN has published the concluding four parts of his "sacred opera" (as he styles it), *Moses*. The first four parts were published some four years ago. It now remains to be seen whether any manager will be found to carry out the composer's ideas and put it on the stage.

THE opera *Guntöd* of Peter Cornelius, which, as completed by Lassen, was brought out last year at Weimar, has now made its appearance for the second time at Strasburg.

THE forthcoming exhibition at Vienna will not be lacking in objects of interest to musicians. There will be, among other treasures, a valuable collection of MSS. of music of the sixteenth and seventeenth centuries from Modena, which will be shown for the first time; a sketch-book of Beethoven's of 1801-2, containing ninety pages crowded with themes and hints; a large collection of MSS. of Haydn, lent by Prince Esterhazy; an unpublished Polonaise of Chopin, and an orchestral score by Mozart also unpublished; a collection of five thousand operatic libretti, lent by Dr. Carotti, of Turin; and an album containing facsimiles of valuable documents relating to music and the drama, lent by the city of Florence. Many Italian towns will also send rare instruments and interesting autograph scores.

THE Whitsuntide Lower Rhine Festival at Cologne will have the following programme:—First day, *Eury-anthe* overture, Schumann's Fourth Symphony, Brahms' *Triumphlied*, and Beethoven's Choral Symphony; second day, Verdi's "Requiem," and Berlioz's *Roméo et Juliette*; third day, Saint-Saëns' Violin Concerto, Bruch's "*Schön' Ellen*," Beethoven's "Leonora Overture," and Liszt's Psalm XIII. Professor Wüllner will be the conductor.

AS was to be expected, the success of Signor Mascagni's second work, *L'Amico Fritz*, is much less striking

han that of the *Cavalleria*. Even in Italy it has not excited much enthusiasm anywhere since its first performance at Rome; at Venice its reception was cold, and at Milan (Teatro dal Verme) it was a positive failure. Partly this may be due to hasty and inadequate preparation; but everywhere the same fault is found—a want of originality and a lack of harmony between the subject and the treatment.

THE Italians think they have now discovered another Mascagni in Umberto Giordano, a young man of twenty-three, whose first work, *Mala Vita*, was brought out at Rome (Teatro Argentina) on February 21st. Giordano was an unsuccessful competitor in the struggle which produced the *Cavalleria*, but his work was thought so promising that the publisher Sonzogno gave him a commission to write another opera. Daspuo, Mascagni's librettist for *L'Amico Frits*, wrote the book of *Mala Vita* for him, and the young musician was soon ready with his score. The libretto is unfortunately almost offensively realistic, but still interesting and even powerful; and Giordano's music is considered to give signs of very great talent. For the time, he is almost a rival to Mascagni.

THE centenary of Rossini's birth (February 29th) was celebrated in most Italian towns by performances of the *Barbiere*, or, more often, by fragments of his works; but, very strangely, at Milan there was no theatrical celebration at all—only an amateur society called "La Famiglia Artistica" gave a performance of the *Petite Messe*. A sort of theatrical celebration is to take place, long after the time, at La Scala, early in April.

AT La Scala Verdi's *Otello* was revived on February 15th, with Signora Arkel and M. de Negri and Maurel in the chief parts, but illness and the close of M. Maurel's engagement prevented the run which was anticipated. The *Huguenots* and Ponchielli's *Figliuol Prodigio* are now being rehearsed for early production.

THE prize offered by the Società del Quartetto di Milano for the best piano sonata has been allotted to the well-known writer of charming *salon* music, Signor Edgardo del Valle de Paz.

SIR A. SULLIVAN'S *Golden Legend* has been performed at Copenhagen by the Concert-Verein under Professor Otto Malling.

ENNA'S opera, *Hexen* (*The Witch*), produced at the Opera at Copenhagen on January 24th, continues to draw crowded houses. The vocal score has now been published by Hofmeister, of Leipzig.

THE city of Chicago offers a prize of £1,000 for the best setting of a cantata to be performed at the grand exhibition to be held there next year.

PROFESSOR NIECKS, Reid Professor of the Theory of Music at the University of Edinburgh, delivered his inaugural address, "Musical Education and Culture," on February 29th. It is a vigorous protest against that superficial teaching of music which is at present almost universal, and an eloquent exposition of what is demanded by that higher teaching which must be imparted if music is to mean anything more than the mere capacity to play and sing a little, and relish a pretty tune. As becomes a Professor of the Theory of Music, Mr. Niecks justly remarks that "nine-tenths of what is called theory is, in fact, practice," and "should be imparted gradually from the earliest stages onward, concurrently with the vocal and instrumental teaching." But how many teachers ever tell their pupils anything about harmony or form, or the history of the composer, or the characteristics of his music, or the music of his time?—all of which things are necessary for an intelligent rendering of any piece which is worth playing or singing at all. The average

teacher looks on all these things as "theory" and neglects them accordingly. As the precise duties of the Reid Professor are not yet quite settled, Mr. Niecks cannot positively say what he recommends; but he tells us something of what he intends to do during his first year. He will give three courses of lectures: one on the History of Music from the Christian era to the present time, one on "Formal and Aesthetic Analysis," and one on "Harmony, Melody, and Rhythm, their theory and practice." This is an excellent beginning, and we trust the music-lovers of Edinburgh will hasten to use their opportunities. We recommend the perusal of the address to all teachers, parents, and pupils, who are interested in music or music-teaching.

ON the 17th of last month Professor Ernst Pauer celebrated the Jubilee of his musical career. It was on March 17th, 1842, that he, then a lad in his sixteenth year, made his first appearance in Vienna and played his own Concerto with orchestra, Op. 12. Few professors of music, probably, can look back on a half-century of more laborious and more useful activity, and we sincerely trust that the excellent professor may long be spared to continue his valuable work.

PROFESSOR C. VILLIERS STANFORD has received an intimation from M. Joncières that he has been elected Corresponding member of the Société des Compositeurs de Musique.

DEATHS of the month:—Agostino Mercuri, an esteemed Italian composer of operatic and church music (d. February 2nd); Erik Siboni, Danish musician, author of an opera, *Carl II.'s Flugt*, a *Stabat Mater*, an overture to *Otello*, and other works (b. 1828, d. February 12th); Lambert Massart, violinist, and professor at the Paris Conservatoire from 1843 to 1890, where he trained a large number of distinguished violinists, including Henri Wieniawski and Teresina Tua (b. 1811, d. February 13th); Lucien Dautresme, who cultivated music in early life, and in 1867 produced an opera, *Cardillac*, highly esteemed by good judges who heard it. Unfortunately, delay in the production of the work caused the impatient composer to take a step which led to his being conducted to prison the very day that his opera was produced, an incident which put an end to his activity as a composer (b. 1826, d. February 18th); Mme. Rose Csillag, some thirty years ago a lyric artist of high repute, she appeared in London in 1860 in *Fidelio* and other dramatic parts, she is said to have died in extreme poverty; Frederick Kingsbury, a highly esteemed singing-teacher (d. February 26th), and Max Strakosch, the well known impresario (d. March 17th).

WE deeply regret to hear of the death from a very sad accident, on March 20th, of Mr. A. Goring Thomas, the popular composer of the operas *Esmeralda* and *Nadeshda*, and other charming works both for voice and piano.

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